

THE

ל'פמ"ז

SHEKEL



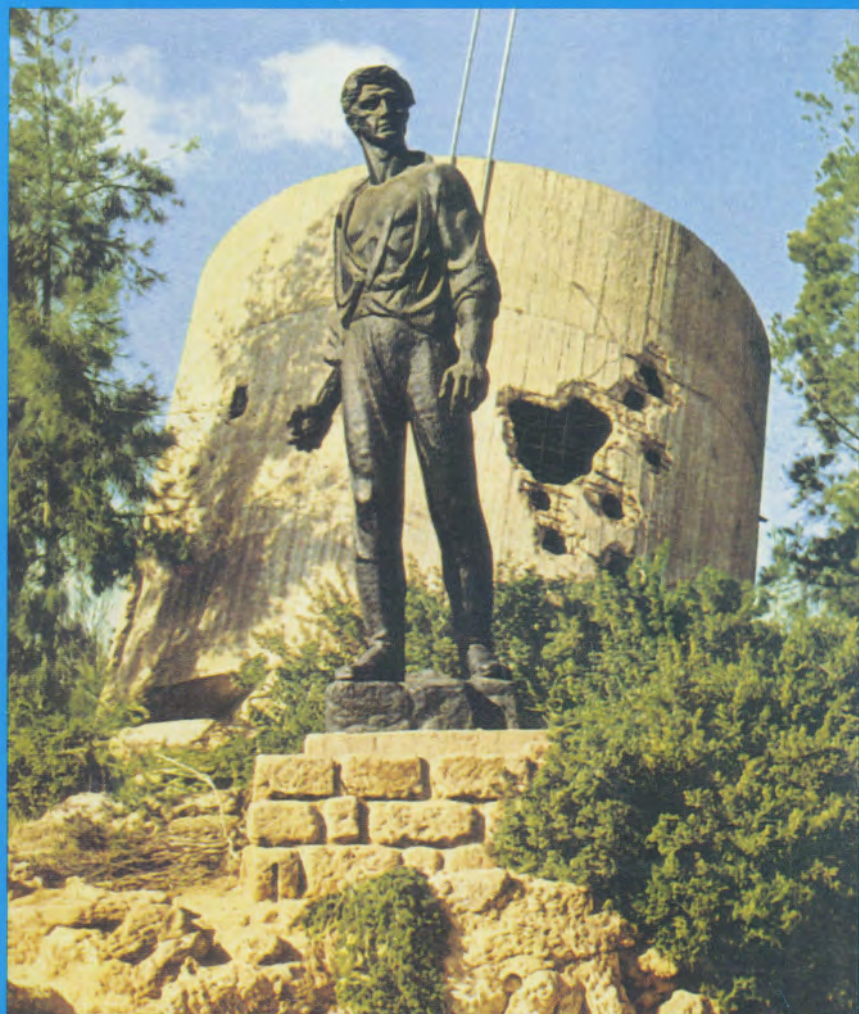
*Published by the
AMERICAN ISRAEL
NUMISMATIC ASSOCIATION, INC.*



VOLUME XXIX

NO. 3

MAY-JUNE 1996



THE WARSAW GHETTO COMMANDER

OUR ORGANIZATION

AMERICAN ISRAEL NUMISMATIC ASSOCIATION

Post Office Box 940277

Rockaway Park, New York 11694-0277

Tel. 718-634-9266 Fax 718-318-1455



Moe Weinschel, *President*

Edward Janis, *Vice-President*

Julius Turoff, *Secretary*

Florence Schuman, *Treasurer*

THE BOARD OF DIRECTORS

Edward Janis, J.J. Van Grover, William Rosenblum, Florence Schuman
Mel Wacks, Donna Sims, Julius Turoff, Moe Weinschel, Harry Pollackov

DIRECTOR'S EMERITUS Sylvia Haffner Magnus, Nathan Sobel,
MEMBERSHIP COORDINATOR David Gursky
YOUNG NUMISMATIST COORDINATOR Lawrence Gentile Sr.

The American Israel Numismatic Association is a cultural and educational organization dedicated to the study and collection of Israel's coinage, past and present, and all aspects of Judaic numismatics. It is a democratically organized, membership oriented group, chartered as a non-profit association under the laws of The State of New York. The primary purpose is the development of programs, publications, meetings and other activities which will bring news, history, social and related background to the study and collection of Judaic numismatics, and the advancement of the hobby.

The Association sponsors major cultural/social/numismatic events such as national and regional conventions, study tours to Israel, publication of books, and other activities which will be of benefit to the members. Local chapters exist in many areas. Write for further information.

The Association publishes the SHEKEL six times a year. It is a journal and news magazine prepared for the enlightenment and education of the membership and neither solicits nor accepts advertising. All articles published are the views and opinions of the authors and may or may not reflect the views and opinions of A.I.N.A.

Membership fees: Annual \$15.-, Life \$200.-, Foreign \$22.-

Club membership \$15- Send all remittances, correspondence undelivered magazines, change of address and zip code with old address label to:

A.I.N.A. % Florence Schuman, Treasurer

12555 Biscayne Blvd #733

North Miami, Fl. 33181

Volume XXIX No.3 (Cons. #151) May-June 1996

EDWARD SCHUMAN , EDITOR

13245 Coronado Drive No. Miami, Fla. 33181

Table of Contents

President's Message	
by Moe Weinschel.....	2
The Warsaw Ghetto Commander	
by Edward Schuman.....	3
The Merry Widow	
by Peter S. Horvitz.....	6
Lag B'Omer	
by Sylvia Mann.....	8
Banknote and Security Devices	
by Shmuel Aviezer.....	10
Adolph Sutro, the Comstock Lode and Tunnel	
by David Max Eichhorn.....	12
Abdullah Ibn Hussein	
by Uriel Dann.....	16
Baseball Cash or Credit	
by Peter S. Horvitz.....	18
Israel's Money & Medals Update #13	
by Dr. Gary P. Laroff.....	20
The First Hebrew Poet Laureate	
by Edward Schuman.....	29
Beethoven's Hair and a Danish Jew's Rescue	
by Leslie Katz.....	32
The Blue Rug	
by Leo Heiman.....	34
Stange Encounters of the Brass Kind	
by Peter S. Horvitz.....	36
The Aleph Beth Page	
by Edward Janis.....	37
Gross-Rosen	
by Edward Schuman.....	38
Next Year in Jerusalem	
by Elie Weisel.....	42
The Legendary George Burns	
by Tom Tugend.....	44
A.I.N.A. Club Bulletin	
by Donna J. Sims.....	45
A.I.N.A. Membership Application.....	47

The President's Message *by Moe Weinschel*



Dear Members:

At the March 29, 1996 Board meeting we reported on the State of A.I.N.A. Financially, we are still in the black and should continue in that way with many thanks to our contributors, who represent both regular and life members. We have kept our expenses down and will be able to continue as the "Voice of Israel Numismatics" in North America and to be staunch supporters of Israel.

Additional efforts are being made to coordinate IGCNC mailings with ours, so that our members can receive the new issue offerings in a timely manner. Your orders (please make the size reasonable) can now be charged by credit card. We have accepted foreign dues payment by credit charge this year to facilitate currency transfers. Future regular member dues will also be payable by credit card, if accompanied by a New Issue order.

It was called to the Boards' attention that our by-laws do not clearly indicate a time of the year for the expiration of a Director's term. A motion was duly passed to have the term of office defined as follows: A newly elected Director will take office as of the first of the year following election and shall serve until replaced. In continuation of this topic, in the next issue of the SHEKEL, you will find a "Notice of AINA Election."

We have nine Directors in groups of three, whose terms of office are for three years. Board members in the current group whose term of office will expire in 1996 are Edward Janis, William Rosenblum and Julius Turoff. The "Notice of Election" will spell out the details of nomination procedures and will indicate filing deadlines.

The Jerusalem 3000 Year Israel Study Tour flyer has been sent to each member with the previous SHEKEL mailing. Should you have misplaced it, or need extra copies, please contact the New York office. If you are planning to participate, please be advised that we must limit the Tour to one bus. In addition, the Tower Air upgrades are limited in number and are reserved very quickly. If you intend to request an upgrade, we suggest you send your reservations in A.S.A.P. Even though the Tour is scheduled for Nov. 7, it is not too soon to make your reservations.

We wish to acknowledge the assistance of Dr. Marvin Kay of Toronto, Canada, who has volunteered to proof read the SHEKEL copy to further improve the quality of our magazine.

Shalom,

The Warsaw Ghetto Commander by Edward Schuman

Mordecai Anielewicz was born in the slums of Warsaw in 1919 or 1920. While still a youth, he joined the Ha-Shomer ha-Tsair Socialist Zionist movement and became one of its leaders. Less than a week after Germany invaded Poland, on September 7th 1939, Mordecai Anielewicz, like many of the leaders of the Zionist youth movements, fled Warsaw, dreaming of eventually reaching Palestine.

He was able only to get to the Soviet-occupied district of Poland on his journey and was captured by the Soviets and sentenced to a short term in prison. While going back to Warsaw after his release, Anielewicz visited a number of Jewish communities to gain information of their situation. After a short stay in Warsaw, he left for Vilna as many Zionist youths had converged to this city. There, some of the youth decided to return to German-occupied Poland in order to pursue Zionist movement activities secretly. Anielewicz volunteered to return to Poland.

In Warsaw he organized clandestine cells, held seminars, and aided in the development of an underground newspaper, to which he wrote articles. Upon receiving reports of the murder of Jews in the German-occupied areas of the Soviet Union in the summer of 1941, Anielewicz pushed for the creation of an armed Jewish underground.

The first such organization, called the Anti-fascist Bloc, was dissolved after a sweep of arrests of some of its Communist members before it became established. Just prior to the mass deportations in Warsaw which began in the summer of 1942, Anielewicz left for Bedzin to help establish an armed underground. He returned to Warsaw to find that only about 60,000 Jews remained and that the new armed underground group, the Jewish Fighting Organization, was still quite weak. He began restructuring and adding life to the organization, and in November 1942, became its commander.

The first armed clashes between the Jews and Germans occurred during the deportation drive of January 18, 1943. In a brief battle, in which many brave Jewish fighters fell, Anielewicz was saved by his men. The deportation ended rather quickly, and the Warsaw Ghetto Jews believed it was Anielewicz's fighters who caused the Nazis to abandon their operation. Anielewicz and the armed underground's prestige rose to such a degree in the ghetto that they became its de facto leaders. Now the Warsaw Ghetto Jews quickly constructed bunkers and fortifications preparing themselves for armed resistance.

On Passover eve, April 19, 1943, the Germans began their final deportation drive in Warsaw. The armed underground reacted with all the weapons it had managed to obtain. Anielewicz directed the fighting which at first took place in the streets and then was confined to the bunkers. With most of his staff, he entered a bunker on 18 Mila Street. On May 8, amid the burning ruins of the ghetto,

he was killed when the bunker fell to the Germans. Anielewicz is regarded as one of the outstanding heroes of the Holocaust.

In his last letter dated April 23, 1943 he wrote *"What happened is beyond our wildest dreams. Twice the Germans fled from our ghetto. One of our companies held out for forty minutes and the other, for over six hours... I have no words to describe to you the conditions in which the Jews are living. Only a few chosen ones will hold out; all the rest will perish sooner or later. The die is cast. In the bunkers in which our comrades are hiding, no candle can be lit for lack of air... The main thing is: My life's dream has come true; I have lived to see Jewish resistance in the ghetto in all its greatness and glory."*

In Israel, Kibbutz Mordecai, founded by Polish survivors after the war, bears his name.

Perhaps no contemporary artist whose works are so famous, is as little known himself as Natan Rapoport. He was born in Warsaw in 1911 and began to study at the municipal school of art in this city at the age of fourteen. He was already an established artist when World War II broke out. Fleeing east to escape the Nazis, he was given studio space by the Soviets who respected his artistic talents.

As soon as the war ended, Rapoport returned to Warsaw and insisted that the authorities grant him permission to erect his Warsaw Ghetto Memorial Statue. At first it was to inform the world of the martyrdom and heroism of Eastern Jewry, but as the State of Israel was created at the same time, Rapoport was able to establish a parallel between the Holocaust and the birth of the first Jewish state in modern times.

After the unveiling of the Warsaw monument, Natan Rapoport went to Paris, and shortly afterwards to Israel.

When the SHEKEL published the article on the Liberation medal, (Vol. XXVIII, No. 3) and Rapoport's monument depicting a G.I. holding a victim of the Holocaust, Luna Kaufman, an enthusiastic devotee of Natan Rapoport, and a leading personality of the plans placing his "Liberation" statue in Liberty Park, New Jersey, sent me a book titled "Nathan Rapoport Sculptures and Monuments", by Richard Yaffe. The following is an excerpt from this book.

"He (Rapoport) was in his hotel in Tel Aviv when two men walked up and said to him, 'Come with us. In Russia, when someone says, 'come with us,' you are not too happy about it, but you go. In Israel I thought it could not be so bad, so I went with them, and they took me to Kibbutz Yad Mordechai, and it was all destroyed. Nobody was there; maybe five, six people. Their wives and children were in another kibbutz. Yad Mordechai had been destroyed by the Egyptians in the fighting in 1948."

The two men said to me, "We would like to make a monument here to Anielewicz," and I said, "What, are you crazy? You have to rebuild your houses first, and bring back your families, and then we can talk about statues."

"Never mind, we want to start with a monument. And to bind the deal, they gave me ten Israeli pounds as a down payment!" Rapoport lived at the kibbutz for several months and made a sketch of what was to be the monument. When accepted, he went to Paris to work on the statue and have it cast in bronze. "I came to the conclusion that the best image I could find would be that of David. Anielewicz was a young man, 23 years old, when he died. He stood up courageously to the Nazis, and fought almost with his bare hands, as David fought Goliath and the Philistines "

The statue is 12 feet high, and stands as a triangle against the round form of a destroyed water tower. "This association of forms," Rapoport says, "is an echo of the Revolt and the burnt-out Ghetto." The casting had to be done in France because there were no facilities at that time in Israel. He left Israel for Paris by boat, and while on board saw a young man who "looked exactly like Anielewicz." He had been a member of Mahal, the battalion of young foreign Jews who came to Israel to fight in the War of Liberation and was returning to Paris where he lived. Rapoport asked if he would pose for him, and he agreed and came many times to Rapoport's Paris studio.

Where did Rapoport get the idea of using the shell-pocked water tower as part of the sculpture? There had been such a water tower on a hill where he wanted to place the statue. "The crazy thing was that the architect of the kibbutz wanted to knock down that hill. It was ridiculous; I told them the hill was perfect for the statue." If one looks closely, it is not a grenade that Anielewicz holds in his right hand, it is a stone, to carry out Rapoport's vision of Anielewicz as David.

In 1963, for the 20th Anniversary of the Warsaw Ghetto Uprising, Israel issued a State Medal. The figure of Mordecai Anielewicz, on a background of ruins of the House of Israel is on the obverse side. The figure is modeled after the Rapoport statue in Kibbutz Yad Mordecai. The reverse shows a replica of the Eternal Light, which burns inside the Memorial Shrine at Yad Vachem.



The Merry Widow by Peter S. Horvitz

Franz Lehár's *The Merry Widow* has the dubious distinction of having been Hitler's favorite operetta. This was in spite of the fact that the libretto was the work of two Jews, Victor León and Leo Stein. However, Hitler's known proclivity for the work had the salubrious effect of saving at least one Jewish life during the Holocaust, that of Franz Lehár's own wife, Sophie, whose threatened arrest was put off after a phone call by her frantic husband was placed to the local Nazi chief.

But just as this sparkling work managed to survive censorship, novelization, adaptation to the silent and talkie movie screens, before the Second World War; so too, the beautiful widow has escaped the admiration of Hitler and the ravages of time, since the war, and this 1905 work seems as fresh and delightful today as ninety years ago, whether sung in English or in the original German.

León and Stein had two sources for their libretto. The first was *The Attaché of the Embassy*, an 1861 comedy of Henri Meilhac and Ludovic Halévy. This play provided the situation where a prince had to court the rich widow of the kingdom's wealthiest subject, so as to keep her money in the country. This play was based, it is believed, on an actual incident. Halévy, a Jewish novelist and playwright, also collaborated with Meilhac on librettos for such masterpieces as *Carmen*, *La Belle Hélène*, and *La Périhole*. Ludovic Halévy was the nephew of Jacques Halévy, composer of the opera *La Juive*.

The second source for the plot was the kingdom of Montenegro, which provided the romantic background for the story in the thin disguise of Pontevedro or Marsovia or Montebianco, the fictional name varying in different versions.

The association of the plot with Montenegro was always assumed by the audience, but it was legally proved in a French court in March, 1930, when the real Prince Danilo of Montenegro won an award of 100,000 francs (then about \$4000) from MGM for its release of its 1925, silent movie version. The "slandered" prince also managed to have this film banned in Yugoslavia.

Prince Danilo was the son of the last king of Montenegro, Nikola I, who died on March 1, 1921. On March 7, 1921, Danilo renounced his own claim to the defunct Montenegrin throne in favor of his nephew, Michael. There exists one medal depicting Danilo, struck in 1899, to mark his wedding in that year. It measures 33 millimeters, is struck in tin and depicts facing busts of Danilo and his wife, Militza. As on the pin, which we will shortly discuss, this medal depicts Prince Danilo in his native costume.

This 1925 movie version had been directed by Erich von Stroheim. Von Stroheim, during his years as a movie director and actor, liked to pose as a German nobleman. Documents published after his death,



however, prove that he was a Hungarian Jew. (See *The Man You Loved to Hate* by Richard Koszarski [Oxford, 1983].)

The *Merry Widow* was tremendously popular when it was first presented, both in German speaking countries and in other countries around the world. The operetta was premiered in both London and New York in 1907. The United States was quickly swept by a change in styles to ostrich-feathered hats and wasp-waisted gowns, as worn by Ethel Jackson in the New York production. The country was soon flooded with "Merry Widow Shoes," "Merry Widow Gloves," "Merry Widow Undergarments," and even "Merry Widow Cigarettes." The sheet music for "The Merry Widow Waltz" sold hundreds of thousands of copies. In New York, the operetta would run for 416 performances, in London for 778. King Edward VII, himself, attended the operetta four times.

It was certainly in the United States or England that there appeared, around 1907, the pin or brooch which illustrates this article. The pin was made in bronze. It depicts Prince Danilo and the merry widow in the midst of their famous waltz. Prince Danilo is dressed in his native costume, including a Montenegrin-type cap. The widow is in a flowing gown. Above and to the left of the couple appear the notes of their song. To their right are the words THE MERRY WIDOW in a beautiful art nouveau script. The pin has an irregular shape and a series of flowing lines serve to frame the picture.

The Hungarian composer Franz Lehár collaborated with Léon and Stein, either working together or separately, on six other operettas, though none achieved the success of *The Merry Widow*. As mentioned earlier, Lehár's wife, Sophie, was Jewish. Practically all of Lehár's later compositions, starting with the 1925 *Paganini*, were composed especially for the great tenor, Richard Tauber, whose father was Jewish.

LAG B'OMER

by Sylvia Mann

Lag B'Omer, the thirty-third day of the counting of the Omer, an ancient measure--falls on the eighteenth of the Hebrew month of Iyar. The letters **ל"ג** spell "33" in Hebrew numerals, while the Omer, described in Leviticus chapter 23, refers to the period of fifty days, counted from the day following the Passover Seder, when a sheaf of barley, the earliest grain to ripen, was brought to the Temple. Fifty days later came the Feast of Weeks, or Shevuot, when the main corn harvest was celebrated by offerings and pilgrimage to Jerusalem.

Although not marked by synagogue services or home rituals, Lag B'Omer has for many generations been considered a special occasion. From Talmudic times, Jewish folklore has regarded the counting of the Omer as a season of semi-mourning, broken only by the thirty-third day on which shaving and hair-trimming were permitted, weddings were solemnized, and other festivities encouraged.

Some authorities believe that the melancholy character of the counting of the Omer stemmed from a plague which struck thousands of Rabbi Akiva's pupils in the 2nd century C.E., but which ceased on Lag B'Omer, turning sadness to joy. Others think that these students did not die of plague, but were killed fighting with Shimon bar Kochba's forces against the Romans in 132 CE. The revolt is said to have begun during Passover--the Feast of Freedom--and to have been waged with many losses until Lag B'Omer, when a great victory, possibly the regaining of Jerusalem, was achieved.

Lag B'Omer is highlighted in Israel and the Diaspora not only by lifting the ban on marriages and other joyous functions, but by lighting bonfires and by children's games of archery. The bows and arrows--essentially warlike weapons--commemorate Bar Kochba's brave warriors, among whom were thousands of Rabbi Akiva's disciples, while the bonfires have a double significance. After the Roman conquest, the Jews were forbidden to kindle their traditional hilltop beacons signaling the birth of a New Moon to the Jewish communities abroad, so one of Bar Kochba's first actions on capturing Jerusalem was to renew this symbol of Jewish independence.

A second connotation represents the flame of Torah learning, dimmed under the Romans and revived by the teachings of Shimon bar Yochai, author of the mystical Zohar.

Israel's Lag B'Omer customs include a holiday for schools and universities: excursions into the countryside, and what is called a Hillula, initiated in the sixteenth century by Rabbi Isaac Luria--Ha'Ari--of Safed. A joyful procession starts from Safed, home of the teaching of the Zohar, and finishes at the Yeshiva in nearby Meron, where Rabbi Shimon and his son, Eliezer, are buried.

On the roof of the Yeshiva, stone basins are prepared, filled with oil and set alight at midnight and, while prayers are chanted, articles of clothing belonging to sick people are burnt as a kind of pseudo-sacrifice. Next morning, three-year-old orthodox boys and their fathers gather in the courtyard to have their first haircut, after which the infant curls are ceremoniously burnt. Incidentally, many rabbis disapprove of these practices.

Looking around on Lag B'Omer night at the bonfires blazing in field and on hilltop, it is easy to recall the biblical Counting of the Omer of more than 3000 years ago. Then it was a purely agricultural event, linking the barley with the wheat harvest, but following the destruction of the Second Temple, the festival took on a national aspect and later still, its semi-mourning character, while Bar Kochba's temporary return to power gave a spark of hope and brightness exemplified in Lag B'Omer itself. Mediaeval days brought with them other customs, adding yet one more aspect to Lag B'Omer of the present time.



The Lag B'Omer medal is the tenth medal in the Israel Government Coins and Medals Corp. "Jewish Holiday" medals series. It was issued in 1995 in three varieties. 18k Gold measuring 18mm; .935 Silver in 37mm size; and a 59mm Bronze.

These issues, as with every current and many past issues, are available from the AINA New Issues Dept. P.O. Box 836, Oakland Gardens, N.Y. 11364. The AINA prices are exactly the same as the lowest IGCME subscriber's prices. Your orders are shipped directly from New York instead of from Israel thereby providing faster service. In addition, you have someone you can talk to at the AINA office.

BANKNOTE DESIGNER VERSUS SECURITY DEVICES

by Shmuel Aviezer

The renowned Israeli graphic artist Dan Reisinger has been quoted as saying that every graphic artist who designs banknotes, should feel elevated to see that his creation is so widely spread out to be in everybody's pocket. But how true is it that a banknote designer is entirely free to put to life his brainchild as he imagined it?

As the technological and scientific processes take long strides in sophistication and improvement, the designer's part in molding the shape of a banknote becomes more and more entrenched in the limitations dictated by three dominating factors.

- (a) unhalting progress in the innovations of security elements;
- (b) developing technological capabilities of printing equipment;
- (c) rigid requirements of the transporting, verification and sorting machines.

Even before scratching his first lines, the banknote designer receives from the issuing authorities a comprehensive list of "aye's" and "nay's", what is permissible and what is not, in the depiction of a banknote design. His creative mind has to bend to these limitations and pave paths to surmount the hurdles that squeeze his imagination. Yet, being confronted with such impediments, the banknote designer is apt to explore untapped and unorthodox methods to make the most of all the connecting factors and still manages to put up a worthy design.

This, of course, is possible only through intricate and day-to-day cooperation with those entrusted with the fulfillment of the three above-mentioned elements.

It is a well-known notion that an artist sanctifies every line he draws. Surrendering to the security and technological needs in a banknote profoundly strains his creativeness, though he is aware that he has no alternative. He eventually finds great satisfaction in tracking new venues not commonly treaded by many other artists.

The foremost prerequisites of a banknote are evidently the security devices embedded in it. Being a handy means of payment, it has to be individually fortified with ample security elements to make forgery as difficult as possible. The tremendous improvements of scientific and technological processes, as much as they provide better methods to print a banknote, also offer wide possibilities for advanced forgery.

This situation compels issuing authorities to continually ameliorate the security devices, involving huge investments in human and technical resources. Given his say, any security expert would unequivocally vote for a banknote composed of fully blown watermark, a look-through, an optically-variable-inked spot, a microtext and a wholly-printed-in intaglio text, numbers and image, without any worthwhile design.

On the other hand, an issuing authority would recruit all efforts to produce an esthetically acceptable banknote which, apart from being a means of payment, also exhibits symbols of sovereignty and national dignity. Here enters the graphic artist whose test is to present the proper design that meets all the requirements hitherto indicated.

In a previously article (see the SHEKEL - Nov.-Dec.'93), I have pinpointed the main security elements inserted in a banknote as were known at the time, namely: watermark, security thread, intaglio printing, look through, microtest fibers in paper, optical variable ink and ghost images.

In the recently-issued French 500-franc note two new features were introduced:

(a) a bright colorless ink pattern under the watermark which is faintly visible to the naked eye,

(b) a discontinuous strip of alternating reflective metallized areas and non-reflective areas of colorless varnish, discernible to the naked eye. A photocopier will reproduce the metallized areas in black. This system is nicknamed the STRAP (System To Resist Photocopies).

The immense sophistication now interpolated in a banknote, primarily for enhancing its security, can be detected in the new Swiss 50-franc denomination, put into circulation in October, 1995. Apart from the already-utilized security elements, many of which are greatly upgraded, the following innovative features are implemented:

(1) The moving number (The Kinegram) - the denomination, shown on special silver foils appears to move.

(2) The magic number (The Iriodin) - another denomination figure, printed in a shimmering transparent colors is visible when the light falls on it at a particular angle.

(3) Watermark digits - visible under the color printing when seen through the light.

(4) Outline digits - visible under a magnifying glass.

(5) Ultraviolet digits - under UV light the denomination appears dark on the left edge and highly fluorescent on the right side.

(6) Glittering number - one denomination is produced in metal-coated form, and shows a silvery glitter when moved.

(7) Tilt effect - the denomination is printed in such a way that it can be detected by looking at the note at a sharp angle.

We may conclude that the insertion of many new proficient security devices in a banknote undoubtedly imposes a heavy burden on the graphic designer. Though the execution thereof should primarily be a technical problem, the final design must be harmonious enough to enhance all security elements and still display a pleasing, artistic and signatory banknote. Naturally, such a feat may not be perfectly carried out without the full and undivided attentiveness of, and cooperation between, the banknote designer and the security expert.

Adolph Sutro, the Comstock Lode and the Sutro Tunnel

by David Max Eichhorn

Almost all books and articles about Adolph Sutro refer to him as a mining engineer, which he was not. He made his living, successively, as a clothing merchant, the owner of a small chain of cigar stores, the operator of a stamp mill, the builder of a tunnel, and a buyer and seller of real estate.

As prime mover and entrepreneur, he devoted nineteen years of his life to a project that was a monumental engineering feat and a financial bust. It was a losing proposition for those who operated it after its completion, but not for its promoter. The tunnel made him rich.

Mentally, he was a genius. His enemies labeled him "Assyrian carpetbagger," "crazy Jew-crook," and other uncomplimentary appellatives. His admirers knew him to be petulant, stubborn, honest, and imbued with a sense of destiny. San Francisco, the city he helped bring to greatness, remembers him as an ideal citizen who gave to it a library, an aquarium, a beautiful public park, fountains, statues and, for the two years that he was mayor, a taste of incorruptible municipal government.

Adolph Heinrich Joseph Sutro was born on April 29, 1830, in Aachen, Rhenish Prussia, in an upper middle class Jewish family that owned a woolen cloth factory. In December 1847 his father died. In 1849 unstable political conditions brought on a depression that forced the factory to close. In August 1850 his mother sailed for the United States with five of her sons and four daughters. After landing in New York, all but Adolph settled in Baltimore. Adolph, a brilliant and adventurous young man, impressed by the throngs of easterners who had headed westward to look for the pot of gold at the end of the California rainbow, went to San Francisco.

Sutro began his California career by going into partnership with a cousin in the clothing business in Stockton, fifty miles east of San Francisco. The store did well; but life in Stockton was too quiet for Adolph. In less than a year he returned to San Francisco and opened a cigar store on Long Wharf. By 1854 he had two stores and, by 1855, three.

In 1856 Adolph was married by Rabbi Julius Eckman to Miss. Leah Harris, of English Orthodox extraction. Leah was a simple, good-hearted, traditional Jewish woman, whose idea of happiness was a life devoted to husband, children, the synagogue, and Jewish charities. Her husband was much more complicated than that. He was Jewish, to be sure, but only ethnically, not religiously.

In 1859 the famous Comstock Lode, \$350,000,000 worth of gold and silver deposits, was unearthed in western Nevada. Adolph's fortune seeking appetite was whetted. After making two exploratory visits to the site of the find, Adolph and a German chemist set up a

small laboratory on Market Street in San Francisco and secretly, developed a new process for getting metal ore out of quartz rock cheaply and efficiently. By April 1861 they were confident of the workability of their discovery. Adolph sold his cigar stores, left Leah and the children in San Francisco, where Leah supplemented the family income by operating two elegantly furnished lodging houses, and departed with his partner for Dayton, Nevada, on the outskirts of newly founded Carson City, and about five miles south of Virginia City. They began operating a stamping mill which, by 1863, was yielding a profit of almost \$10,000 a month.

Twenty mines dug into the Comstock Lode were producing rich dividends, but they were plagued by serious health hazards. The heat in the mines, which at times reached 110 degrees, made work very difficult. Even more dangerous were the frequently encountered pockets of noxious gas. In addition, the dynamite blasts that loosened the ore bearing rock also released pent-up water in the underground chambers and caused floods that constantly menaced the miners and the mining operations.

As early as 1860 Adolph Sutro figured out a way to solve all these problems. A tunnel could be bored into Mount Davidson, the mountain that contained the Comstock Lode. Dayton was at the foot of this mountain; Virginia City sat on top of it. The tunnel would provide a ventilating shaft for the mines. It would decrease the heat and the humidity and disperse the noxious gases. It would drain off the underground flood waters. The creation of this tunnel became Sutro's obsession. He estimated that the tunnel would have to be about four miles long and would cost about six and a half million dollars. His estimates proved to be very accurate.

In the beginning the Bank of California, headed by the politically powerful William Chapman Ralston, gave the enterprise full financial support. But, when the banker learned that the mine companies had agreed to pay Sutro a fee of two dollars a ton for the ore removed from the mines through his tunnel, Ralston and his prestigious institution turned against Sutro and endeavored to get control of the project.

Undaunted, Sutro made many trips throughout the United States and abroad to raise money for his venture. He traveled to Austria, Bavaria, Belgium, England, France, Holland, Hungary, Ireland, Poland, Prussia, and Switzerland. Europe's greatest scientists gave him strong letters of endorsement.

On April 7, 1869, a tragedy occurred that put an end to the effort to stop the building of the tunnel. There was a terrible explosion and fire in one of the Comstock mines. Forty-five miners were killed. If a tunnel had been available, these lives could have been saved. The miners held the California bankers directly responsible for the deaths of their fellow workers. A mass meeting of protest was held in Virginia City on September 20. Sutro delivered an impassioned speech.

The miners responded by raising among themselves the additional money needed to start the tunnel's construction. On October 19 the work was begun. A village named Sutro came into being at the mouth of the tunnel, two miles east of Dayton. Sutro built a fine house there and brought his wife and children from San Francisco to live in the town named for him. The Sutro Tunnel was completed in July 1879. It was constructed 1,600 feet below the surface of Mount Davidson. It was twelve feet wide and ten feet high. Tracks were laid throughout the tunnel over which men and materials were transported in mule-drawn cars. In little more than a year Sutro became dissatisfied with the manner in which his associates were operating the tunnel. It is also likely, now that the tunnel was a reality, that Sutro's restless nature impelled him to look for a new world to conquer. He sold his 35 percent interest in the tunnel's ownership for about \$900,000 and returned to San Francisco.

As an engineering feat, the Sutro Tunnel was an admirable accomplishment. The tunnel, in use for about fifty years, did everything Sutro claimed it would do. It reduced the heat and humidity. It dissipated the poisonous gases and the pent-up waters. Unfortunately, as the miners dug more deeply into Mount Davidson, the quality of the ore began to deteriorate until finally mining the Comstock Lode ceased to be profitable. By 1889 the tunnel stock had become worthless. That year the tunnel was sold for \$800,000 to a syndicate styled the Comstock Tunnel Company and headed by Adolph's youngest brother Theodore, a wealthy New York lawyer. The stock of the Comstock Tunnel Company also eventually was worth no more than the paper on which its shares were printed.

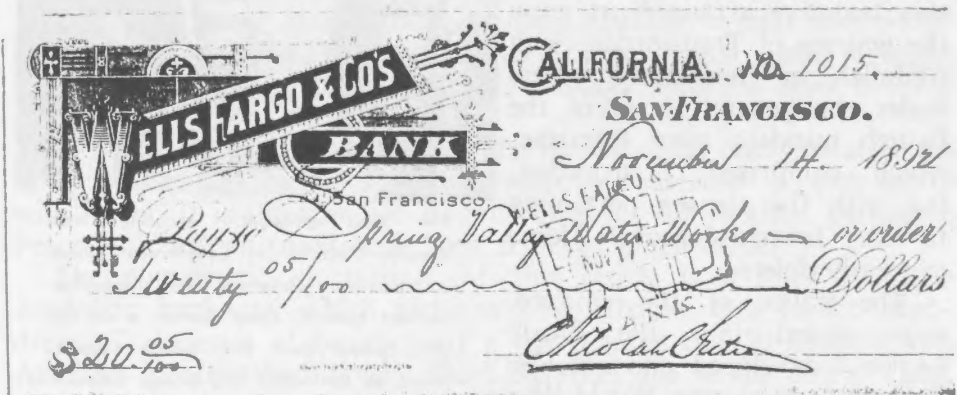
With strong faith in San Francisco's future, Adolph, in a time of economic depression, invested heavily in city real estate. It is estimated that, at the summit of his acquisitions, he owned about one-twelfth of the total area of the city. He was an avid collector of books and manuscripts and a great lover of art. He was very public-spirited and as a believer in charity above religion, gave land to the Home for Aged Israelites as well as to other charitable causes. He served as mayor of San Francisco from 1895 to 1897 and then, because of ill health, retired from political and public life. He died on August 8, 1898. His funeral was conducted by Rabbi Jacob Nieto. His remains were cremated.

He left a library of over 200,000 volumes, including 135 rare Hebrew manuscripts and a large collection of early Americana. Some of the Hebrew works, sold to Sutro as original manuscripts written by Moses Maimonides, proved to be forgeries. These pseudo documents are now in the library of the Jewish Theological Seminary. Most of the Sutro books were destroyed in the fire that followed the 1906 San Francisco earthquake. About 70,000 volumes were saved. Since 1968 these volumes have been housed in the Sutro Branch of the California State Library.

The whereabouts of Sutro's remains were a mystery. On Dec. 22, 1979, the Associated Press office in San Francisco sent out the following report:

For 81 years no one knew where they buried the ashes of old Adolph Sutro, the man who made a mint on the Comstock Lode and came to San Francisco to spend it. Now, on a windswept hill which bears his name, Adolph Sutro has probably been found, in a weather-beaten urn cemented into a rock. "We are 98 percent sure that it is Sutro," said James Delgado, a historian with the Golden Gate National Recreation Area. The area where Sutro built his mansion, a huge section called Sutro Heights, overlooking the famed Seal Rocks and the Pacific Ocean, is now mostly park land. "Bury me where I can watch the ocean and Seal Rocks-," Sutro's will directed. "Bury me at Sutro Heights." A man was exploring the cliff's face when he found the alabaster urn. He reported his find to a park crew who were nearby excavating the ruins of Sutro's mansion as part of a park project.

The numismatic illustrations are of a check on the Wells Fargo Bank, signed by Adolph Sutro (in the editor's collection), and of an un-issued stock certificate for 100 shares of the Sutro Tunnel Co., printed by the National Banknote Company.



Abdullah Ibn Hussein by Uriel Dann

Abdulla Ibn Hussein, the first king of the Hashemite Kingdom of Jordan, the second son of the sharf Hussein Ibn Ali, was born into a Hashemite family that traced its descent from the prophet Muhammad and were rulers of Mecca from the 11th century C.E.

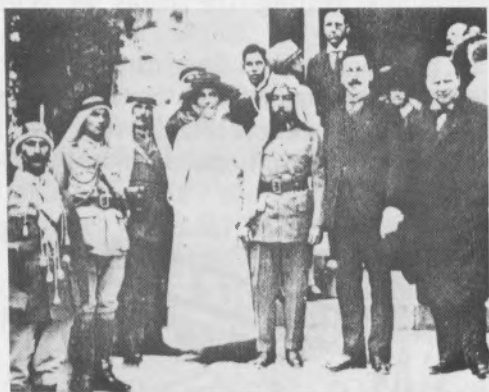
He grew up in Constantinople, where he received the traditional education of a Muslim gentleman and became, in effect, his father's political secretary. After Hussein had been installed as Emir of Mecca in 1908, he was instrumental in the secret negotiations with the British, that resulted in the "Arab Revolt" of 1916 and in the Allies' recognition of Abdullah as King of the Hejaz. Toward the end of 1920 Abdullah moved north with a Bedouin army with the avowed intent of restoring his brother Faisal, who had just been evicted by the French, to the throne of Syria.

At a meeting in Jerusalem in March 1921, Winston Churchill, then British colonial secretary, offered Abdullah the administration of Transjordan. Out of this tentative arrangement grew the emirate of Transjordan, with Abdullah as hereditary ruler, under the general terms of the British mandate over Palestine, which comprised Transjordan, but with the clauses pertaining to the Jewish National Home expressly deleted.

The police of the emirate, soon styled into the "Arab Legion," developed into a tough fighting force during World War II under John B. Glubb. In 1946 the treaty with Great Britain awarded Abdullah formal independence, and he then assumed the royal title.

In 1948 the Arab Legion, with British connivance, occupied the greater part of Samaria and Judea (designated by the UN resolution of Nov. 29th, 1947, as part of an independent Arab State). This was secured by Abdullah in the 1949 armistice with Israel, and he incorporated these territories in his kingdom, henceforth called Jordan.

On July 20, 1951, Abdullah was assassinated as he left the al-Aqsa Mosque in Jerusalem. His murder, generally ascribed as a revenge for his readiness to negotiate with Israel, was also the culmination of his long-standing feud with the Husseini family and its head Hajj Amm, the former Mufti of Jerusalem.



The Emir Abdullah's meeting with Winston Churchill at Government House in Jerusalem. Between them stands Sir. Herbert Samuel, Lady Samuel is on the left. Behind them (l-r) Edwin Samuel, James de Rothschild and Ronald Storrs.

Abdullah's published attitudes on the Palestine problem did not deviate from those of Arab nationalists in general. His moderate style when addressing Westerners made them, if anything, more effective.

In the Israel War of Independence, the Arab Legion proved the most dangerous enemy Israel faced in the field. However, for much of the thirty-year period of his political activity, Abdullah maintained secret contacts with Jewish leaders, assuring them of his readiness to cooperate on his own terms. The highlights of these contacts were an agreement in 1933 with the Jewish Agency (subsequently disavowed by Abdullah) to lease about 70,000 dunam of crown land in the Jordan Valley. There were intermittent talks between Abdullah and certain Jewish leaders, prominent among whom were Golda Meir and Eliyahu Samson, during the War of Independence. All these contacts were without tangible results with the exception of the modifications in the 1949 armistice line with Jordan. In retrospect they appear as Abdullah's maneuvers to establish his position in the struggle for a multinational Hashemite Greater Syria.

Abdullah was a confirmed Arab nationalist, but self-possessed and of an ancient ruling family. He lacked that admixture of frustration and hatred that became a characteristic of the next generation's nationalism. More-over, even before World War I, Arab nationalism had been welded to his vision of Hashemite aggrandizement, and this twin concept never lost its hold on him. Abdullah is best understood as an opportunistic politician, short-range realist, and dynastic dreamer, but also in his courageous dealings with the Jews of Erez Israel.

His son, Hussein, who assumed the throne about one year after his father's assassination in 1951, just recently concluded a peace treaty with Israel. It is thought had Abdulla lived his full lifetime, perhaps a Peace with Jordan could have been achieved much earlier.

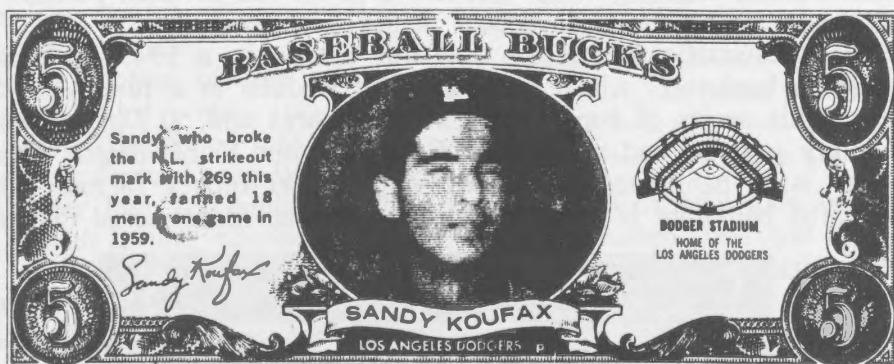
The numismatic illustration for this article is a 1949 10 dinar Jordanian banknote, which pictures King Abdulla in a turban head-dress. This series of banknotes (a ten Dinares and 50 Dinars) with Abdulla's portrait had a very short duration due to his death. These regular issue banknotes are among world paper money rarities. The illustrated banknote is of a non-issued specimen note, serial number 000000.



Baseball Cash or Credit by Peter S. Horvitz

The Shekel published an article of mine on "Baseball 'Coins'" in Jan.-Feb., 1996. The present article is based on two similar baseball items, which while not coins, do have a numismatic connection. One of these pieces is a fantasy currency note, the other a fantasy credit card.

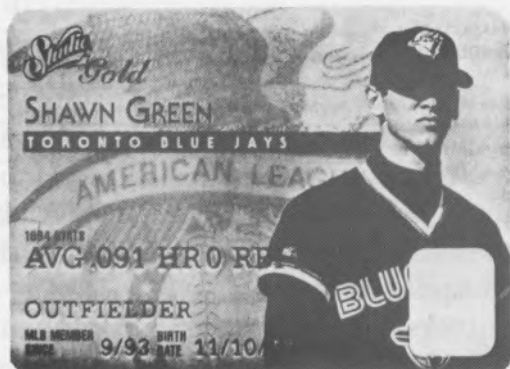
The first item is part of a series of "Baseball Bucks" that was issued in 1962 by Topps Chewing Gum. Ninety-six different players were represented in this series, but only one Jewish player, Sandy Koufax. These play money bills were inserted, folded, in packs of gum, so they are always found with a fold line. The bills measure 105 millimeters by 43. They are printed on a greenish-white paper, much like real currency paper, but with no silk threads. The obverses are printed in black, the reverses in green. The Koufax note is a 5 "buck" note (the word "dollar" does not appear on these notes.) At the top of the bill are the words **BASEBALL BUCKS** and a 5 appears in each corner. In the center we see a portrait of Koufax in an oval. Under this is his name on a ribbon above **LOS ANGELES DODGERS** (Pitcher).]. To the left of the portrait is "Sandy, who broke N. L. strikeout mark with 269 this year, fanned 18 men in one game in 1959." Beneath this is a reproduction of Koufax's signature. To the right of the portrait is the plan of **DODGER STADIUM HOME OF THE LOS ANGELES DODGERS**. The central device of the reverse is the word **FIVE**, with **BASEBALL BUCKS** above and **MAJOR LEAGUE STARS** below. To the left of the **FIVE** is the seal of the National League, to the right, the seal of the Los Angeles Dodgers.



The second item is a 1995 issue and very much of our times. Just as 1962 saw play currency, today we see play credit cards. The present item is number 28 in a series of 50 "Gold" mock credit cards that were issued by Donruss, Inc. under its Studio label. These cards measure 89 millimeters by 63. They are produced, like real credit cards, in plastic with rounded corners.

Of the series of 50, there is only one Jewish player, Shawn Green of the Toronto Blue Jays. The front of the gold card has a half-figure portrait of Green on the right side of the card imposed over a gold background that shows the American League emblem. Imposed over Green is a hologram with the symbol of the Blue Jays. Instead of a raised credit card number and expiration date, we have Green's 1994 stats; his position, outfielder; the date of his entry to the Major Leagues, 9/93; and his birth date, 11/10/72. The back of the card shows another photo of Green, a reproduction of his autograph, the number of this card in the series and other biographical information, including "Shawn hit .344 and was voted the MVP of the International League in 1994. He was also voted the League's Top Prospect."

This same series of cards had a silver issue, as well as the gold. These cards are practically the same as the gold, except for the color and the fact that they are on cardboard rather than on plastic and the corners are not rounded. There was also a platinum edition, but Shawn Green was not included in that issue.



I thought that I had exhausted the subject of Jewish baseball coins when a new item popped up, a New Orleans Mardi Gras token. Is the subject honored on this undated token the great Jewish ballplayer, "SuperJew" himself, Mike Epstein? Certainly, I don't know of a more famous M. Epstein. The iconography is of the sun, flowers, and a butterfly, not bats and balls. But baseball is the game of summer, so this doesn't seem inappropriate. If anyone out there knows more, please write.



ISRAEL'S Money & Medals UPDATE

by Dr. Gary P. Laroff

Update #13: Commemorative and Gold Coins -- 1994 - 1996

This update to *Israel's Money and Medals* provides the first update to the Anniversary, Hanukka, Special Issues, Holy Land Wild Life and Gold coin issues in over a year. Most of these issues are now complete through 1995. The remainder will be covered in the next Update.

Those individuals wishing to update their *Israel's Money and Medals* books should note the page numbers on the bottom of each of the following eight pages. Although we continue to provide complete pages so that updating will be reasonable, it will be necessary to photocopy some pages since the backs of some pages belong in different sections from the front of the page. We dislike doing that, but such issues as the Anniversary coins can only be updated this way. Please note that pages get added to the Anniversary Coins (A-35), Hanukka Issues (H-30), Special Issues (SI-15), Holy Land Wildlife Series (HLW-3) and Gold Issues (G-39 to G-42)

Israel's Money and Medals Updates are researched and written by Dr. Gary P. Laroff. We wish to acknowledge the assistance of Ya'akov Mead for sharing his research work, double-checking the tables and for reviewing this Update. The format, content and tables in *Israel's Money and Medals Updates* are copyright © 1996 Gary P. Laroff.

Correspondence on this column should be addressed to the author: Dr. Gary P. Laroff, P. O. Box 39, Tualatin, OR 97062-0039.

ה'תשנ"ה 5755 (1995) "Medicine in Israel"
47TH ANNIVERSARY OF INDEPENDENCE A-38



From the dawn of history, the Jewish people have had a great influence on the development of medical science. Medicine in Israel has achieved remarkable standards in medical treatment, development and application of advanced medical technology. (See G-52 for gold issue)

Obverse: Face value, Israel State Emblem, the word "Israel" in Hebrew, English and Arabic and the mint year 5755 (1995) in Hebrew and English.

Reverse: Candelabrum with snake entwined around its stem (Emblem of the Israel Medical Association), "Medicine in Israel" in Hebrew and English."

Edge: milled. Mintmark: Proofs: Mem, BU: star. Finish: Frosted relief on mirror background.

Design: Eliezer Weishoff. Gypsum models: Tidhar Dagan. Minting: Stuttgart.

✓	Kagan #	IGCMC #	Year	Denom.	Metal	Diam. mm./Wt. gm.	Final Mintage	Issue Price
	A-38	21-143-300	1995	NIS 1	Ag/925 BU	30mm/14.4gm	3,468	\$25.00
	A-38a	21-143-392	1995	NIS 2	Ag/925 Prf	38.7mm/28.8gm	3,698	\$42.50

ה'תשנ"ו 5756 (1996) "3000 Years of Jerusalem — City of David"
48TH ANNIVERSARY OF INDEPENDENCE A-39



The Jerusalem 3000 celebration has won widespread praise in Israel and the world. The NIS 30 coin's face value has been set at a symbolic value of NIS 30 — one agora for each of Jerusalem's 3000 years. (See G-53 for gold issue)

Obverse: Face value, Israel State Emblem, "Israel" in Hebrew, English and Arabic and the mint year. "Three Millennia Jerusalem the City of David" in Hebrew and English.

Reverse: "But Judah shall dwell forever and Jerusalem from generation to generation" in Hebrew and English."

Edge: Proof: milled, BU: smooth. Mintmark: Proofs: Mem, BU: star. Finish: Frosted relief on mirror background. Design: Obverse: Ilana Kakoon, Reverse: Yehudith Dreyrus.

Gypsum models: Tidhar Dagan. Minting: Stuttgart.

✓	Kagan #	IGCMC #	Year	Denom.	Metal	Diam. mm./Wt. gm.	Final Mintage	Issue Price
	A-39	21-144-306	1996	NIS 1	Ag/925 BU	30mm/14.4gm	max 5,000	\$25.00
	A-39a	21-144-657	1996	NIS 30	Ag/999 Prf	65mm/155.5gm	max 4,000	\$160.00

HLW-4 ה'תשנ"ה 5755 "Leopard and Palm Tree" (1994)



The fourth coin offered in the Holy Land Wildlife Series. Boldness is symbolized by the leopard, but by virtue of Isaiah's prophecy, "the leopard will lie down with the kid," this animal has also come to be associated with the age of peace. The palm tree, tall and impressive in stature, bears one of the seven species of fruits with which the Land of Israel is blessed. (See G-46 for gold issue.)

Obverse: On the right, a palm tree, and the quotation, "thy stature is like a palm tree, Song of Songs 7:7" in Hebrew and English. "1" or "2", state emblem, "new Sheqel" or "new Sheqalim" in Hebrew and English. "Israel" in English, Hebrew and Arabic.

Reverse: A leopard. Around the rim the quotation, "From the mountains of the leopards (Song of Songs 4:8)" in Hebrew and English and the year "1994" and its Hebrew equivalent "5755."

Edge: NIS 1: smooth, NIS 2: milled. Design: Ya'acov Enyedi. Gypsum molds: Tidhar Dagan. Minting: Dutch Mint, Utrecht.

HLW-5 ה'תשנ"ו 5756 "Fox and Vineyard" (1995)



The fifth coin offered in the Holy Land Wildlife Series. "Catch us the foxes, the little foxes that ruin the vineyards — for our vineyard is in blossom" (Song of Songs 2:15). This lovely verse succinctly illustrates a beautiful scene full of vitality: vineyards in full bloom, intoxicating aromas and chasing elusive foxes through the vineyard. (See G-48 for gold issue.)

Obverse: Cluster of grapes, "To see whether the vine flourished" Song of Songs (6:11), "1" or "2", state emblem, "new Sheqel" or "new Sheqalim" in Hebrew and English. "Israel" in English, Hebrew and Arabic.

Reverse: Fox, Verse: "The little foxes," Song of Songs 2:15" and the date 5756/1995 in Hebrew and English.

Edge: NIS 1: smooth, NIS 2: milled. Design: Ya'acov Enyedi. Gypsum molds: Tidhar Dagan. Minting: Mint of Finland.

✓	Kagan #	IGCMC #	Year	Denom.	Metal	Diam. mm./Wt. gm.	Final Mintage	Issue Price
	HLW-4	22-584-305	1994	NIS 1	Ag/925 BU	30mm/14.4gm	3,286	\$25.00
	HLW-4a	22-584-397	1994	NIS 2	Ag/925 Prf	38.7mm/28.8gm	4,283	\$42.50
	HLW-5	22-585-301	1995	NIS 1	Ag/925 BU	30mm/14.4gm	max 4,500	\$25.00
	HLW-5a	22-585-393	1995	NIS 2	Ag/925 Prf	38.7mm/28.8gm	max 4,500	\$42.50

“Leopard and Palm Tree” 5755 (1994) ה תשנ"ה G-46



The forty-sixth gold issue of 2 coins is the fourth gold issue in the Holy Land Wildlife Series. Boldness is symbolized by the leopard, but by virtue of Isaiah's prophecy, "the leopard will lie down with the kid," this animal has also come to be associated with the age of peace. The palm tree, tall and impressive in stature, bears one of the seven species of fruits with which the Land of Israel is blessed. (See HLW-4 for silver issue.)

Obverse: A palm tree, and the quotation, "thy stature is like a palm tree, Song of Songs 7:7", face value, State emblem in Hebrew and English. "Israel" in Hebrew, English and Arabic.

Reverse: A leopard. Around the rim the quotation, "From the mountains of the leopards (Song of Songs 4:8)" in Hebrew and English and the year "1994" and its Hebrew equivalent "5755."

Edge: milled. Design: Ya'acov Enyedi. Gypsum molds: Tidhar Dagan.

Minting: Royal Canadian Mint, Ottawa.

✓	Kagan #	IGCMC #	Year	Denom.	Metal	Diam. mm./Wt. gm.	Final Mintage	Issue Price
	G-46	32-584-187	1994	NIS 1	Au/900 Prf.	18mm/3.40gm	1,355	\$114.00
	G-46a	32-584-226	1994	NIS 5	Au/900 Prf.	22mm/8.63gm	1,535	\$229.00

“Fox and Vineyard” 5756 (1995) ה תשנ"ו G-48



The forty seventh gold issue of 2 coins is the fifth gold issue in the Holy Land Wildlife series. "Catch us the foxes, the little foxes that ruin the vineyards — for our vineyard is in blossom" (Song of Songs 2:15). This lovely verse illustrates a beautiful scene full of vitality: vineyards in full bloom, intoxicating aromas and chasing elusive foxes through the vineyard. (See HLW-5.)

Obverse: Cluster of grapes, "To see whether the vine flourished" Song of Songs (6:11), face value and State emblem in Hebrew and English. "Israel" in Hebrew, English and Arabic.

Reverse: Fox, Verse: "The little foxes," Song of Songs 2:15" and the date 5756/1995 in Hebrew and English.

Edge: milled. Design: Ya'acov Enyedi. Gypsum molds: Tidhar Dagan.

Minting: Dutch Mint, Utrecht.

✓	Kagan #	IGCMC #	Year	Denom.	Metal	Diam. mm./Wt. gm.	Final Mintage	Issue Price
	G-48	32-585-183	1995	NIS 1	Au/900 Prf.	18mm/3.40gm	max 2,000	\$114.00
	G-48a	32-585-183	1995	NIS 5	Au/900 Prf.	22mm/8.63gm	max 2,000	\$229.00

“Rembrandt: Binding of Isaac” 5755 (1994) ה תשנ”ה G-47



This is the first coin in the latest Hanukka series: “Biblical Art.” Rembrandt van Rijn’s famous work, the “Binding of Isaac,” dating from 1634 expresses the moving moment when the Patriarch Abraham lifted the knife over his bound son, in readiness to slaughter him, as he had been commanded by G-d. At the last moment, the Angel of the Lord appeared, ordering him not to lay hand on his son. (Genesis 22:1-9) (See H-29 for silver issue)

Obverse: Face value, Israel State Emblem, “Israel” in Hebrew, English and Arabic and mint year. “Binding of Isaac — Rembrandt — Amsterdam 1634” in Hebrew and English.

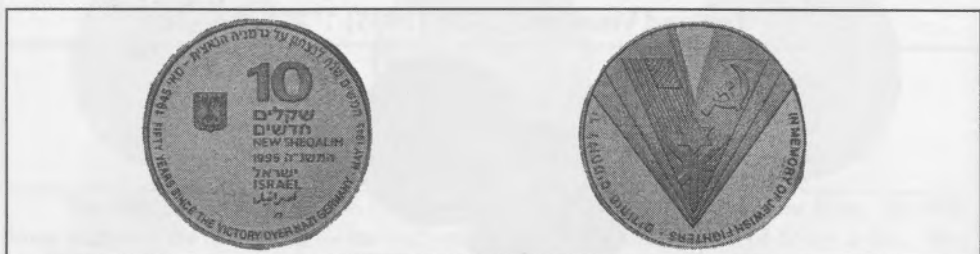
Reverse: Model of part of Rembrandt’s work.

Edge: milled. Mintmark: Mem. Design: Obverse: Oswald Adler, Reverse: Gideon Keich.

Models: Tidhar Dagan. Minting: Royal Canadian Mint.

✓	Kagan #	IGCMC #	Year	Denom.	Metal	Diam. mm./Wt. gm.	Final Mintage	Issue Price
	G-47	32-028-301	1994	NIS 10	Au/900 Prf.	30mm/17.28gm	max 2,000	\$424.00

“50th Anniversary Victory Over Nazi Germany” 5755 (1995) ה תשנ”ה G-49



It is fifty years since nations under the heel of Nazi tyranny and the free world breathed a sigh of relief when the most monstrous military machine in history was defeated following six years of desperate warfare. This coin salutes the Jewish fighters of World War II, whose contribution to the Allied victory was of immense significance. (See SI-18 for silver issue)

Obverse: Face value, Israel State Emblem, the word “Israel” in Hebrew, English and Arabic and the mint year. “Fifty years since the victory over Nazi Germany — May 1945.”

Reverse: Flags of the USA, Britain and Russia within a letter “V”, signifying “Victory.” A Star of David, the inscription “In Memory of Jewish Fighters”.

Edge: Milled. Mintmark: Mem. Finish: Frosted relief on mirror-like background. Design: Gideon Keich. Models and minting: Royal Mint of Norway.

✓	Kagan #	IGCMC #	Year	Denom.	Metal	Diam. mm./Wt. gm.	Final Mintage	Issue Price
	G-49	32-586-309	1995	NIS 10	Au/917 Prf	30mm/16.96gm	1,742	\$424.00

"Solomon's Judgment" 5756 (1995) ה'תשנ"ו G-50



The second coin in the latest Hanukka series: "Biblical Art," based upon a 13th century work from "Miscellany" by Rabbi David Kimhi (Radak), France circa 1280. The work vividly depicts the famous scene of the two women and the baby where each woman claims to King Solomon that she is the baby's mother. This scene is known as the Judgment of Solomon, and has become a symbol of the king's wisdom because of the brilliant way in which he solved the dilemma and discovered the baby's real mother. (1 Kings 3:16-28) (See H-30 for silver issue)

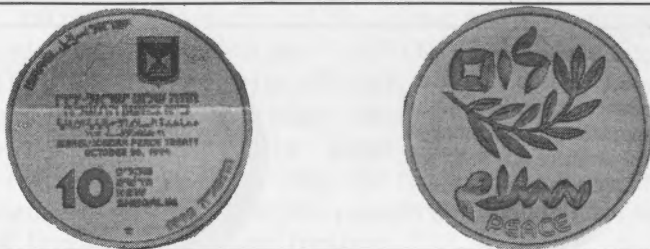
Obverse: Face value, Israel State Emblem, "Israel" in Hebrew, English and Arabic and mint year. "Solomon's Judgment — Miscellany — France c. 1280" in Hebrew and English.

Edge: milled. Mintmark: Mem. Design: Obverse: Oswald Adler, Reverse: Gideon Keich.

Models: Tidhar Dagan. Minting: Royal Canadian Mint.

✓	Kagan #	IGCMC #	Year	Denom.	Metal	Diam. mm./Wt. gm.	Final Mintage	Issue Price
	G-50	32-029-307	1995	NIS 10	Au/900 Prf.	30mm/17.28gm	max 2,000	\$424.00

"Israel - Jordan Peace" 5755 (1995) ה'תשנ"ה G-51



This coin commemorates the first anniversary of the impressive and unforgettable ceremony in the Arava, on October 26, 1994, when a new chapter was written in the history of the Middle East: a peace treaty was signed between Israel and Jordan. The overall design follows that of A-23, the Israel-Egypt Peace Treaty coin of 1980. (See SI-20 for silver issue.)

Obverse: Face value, Israel State Emblem, "Israel" in Hebrew, English and Arabic. "Israel-Jordan Peace Treaty", the dates "21 Heshvan 5755, October 1994, 21 Jamada I 1415."

Reverse: Olive branch, "Shalom" in Hebrew, "Salaam" in Arabic and "Peace" in English.

Edge: Milled. Mintmark: Mem. Design: Shimon Keter and David Pesach. Models: Tidhar Dagan. Minting: Royal Canadian Mint, Ottawa.

✓	Kagan #	IGCMC #	Year	Denom.	Metal	Diam. mm./Wt. gm.	Final Mintage	Issue Price
	G-51	32-588-301	1995	NIS 10	Au/900 Prf.	30mm/16.96g	max 1,500	\$424.00

ה'תשנ"ה 5755 (1995) "Medicine in Israel"
47TH ANNIVERSARY OF INDEPENDENCE G-52



From the dawn of history, the Jewish people have had a great influence on the development of medical science. Medicine in Israel has achieved remarkable standards in medical treatment, development and application of advanced medical technology. (See A-38 for silver issue.)

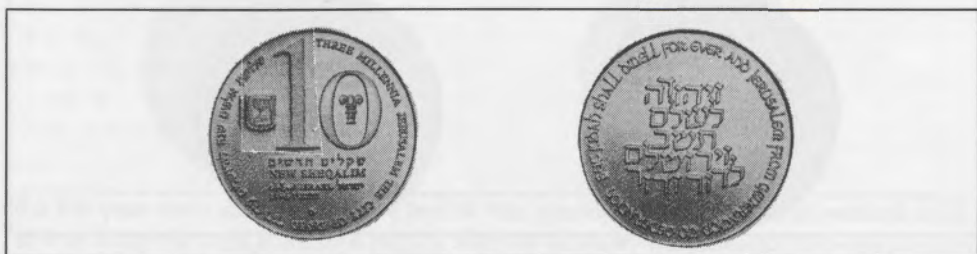
Obverse: Face value, Israel State Emblem, the word "Israel" in Hebrew, English and Arabic and the mint year 5755 (1995) in Hebrew and English.

Reverse: Candelabrum with snake entwined around its stem (Emblem of the Israel Medical Association), "Medicine in Israel" in Hebrew and English."

Edge: milled. Mintmark: Mem. Finish: Frosted relief on mirror-like background. Design: Eliezer Weishoff. Gypsum models: Tidhar Dagan. Minting: Royal Canadian Mint.

✓	Kagan #	IGCMC #	Year	Denom.	Metal	Diam. mm/Wt. gm.	Final Mintage	Issue Price
	G-52	31-143-221	1995	NIS 5	Au/900 Prf.	22mm/8.63gm	1,147	\$229.00
	G-52a	31-143-302	1995	NIS 10	Au/900 Prf.	30mm/17.28gm	1,230	\$424.00

ה'תשנ"ו 5756 (1996) "3000 Years of Jerusalem — City of David"
48TH ANNIVERSARY OF INDEPENDENCE G-53



The Jerusalem 3000 celebration has won widespread praise in Israel and the world. The dedication of this commemorative coin to this event is the crowning glory of the 3000th year of Jerusalem. (See A-39 for silver issue.)

Obverse: Face value, Israel State Emblem, "Israel" in Hebrew, English and Arabic and the mint year. "Three Millennia Jerusalem the City of David" in Hebrew and English.

Reverse: "But Judah shall dwell forever and Jerusalem from generation to generation" in Hebrew and English."

Edge: milled. Mintmark: Mem. Design: Obverse: Ilana Kakoon, Reverse: Yehudith Dreyfus. Gypsum models: Tidhar Dagan. Minting: South African Mint.

✓	Kagan #	IGCMC #	Year	Denom.	Metal	Diam. mm/Wt. gm.	Final Mintage	Issue Price
	G-53	31-144-308	1996	NIS 10	Au/917 Prf	30mm/16.96gm	max 1,996	\$424.00

The First Hebrew Nobel Laureate by Edward Schuman

Samuel Josef Czaczkes was born in Buczacz, Galicia in 1888. His father was a dealer in furs whose home was inundated with European culture and Hasidic mythologies. Aggadot (rabbinical legends) were taught by his father, while his mother read him German stories. He studied Talmud and German with private tutors, became immersed in Hasidic literature in the synagogue, and read secular Yiddish and Hebrew writings by himself.

He began to write at the age of eight and published his first poem at fifteen. He was soon regularly publishing his Hebrew works in Cracow, and when he left his home town at the age of nineteen, about seventy Hebrew and Yiddish pieces had been printed.

He stopped writing in Yiddish, upon leaving Buczacz, but the town always remained an important part of his consciousness. It became the prototype for the shtetl (small Jewish town) in his writing. The shtetl, as he named it in one of his early works, was *The City of the Dead*, a living corpse, whose painful disintegration he felt obliged to write about.

He came himself to Palestine in 1908, leaving his religion behind with his family. He was not at ease although transplanted to the center of the Hebrew literature revival. He was no longer religious, but uncomfortable with the modernism of the pioneers. He felt far more at ease in the historical atmosphere of Jerusalem.

He supported himself with such "non-pioneering" employment by tutoring, taking various clerical positions and occasional writing. In 1908, under the pseudonym "AGNON", he published the story *Agunot* (Forsaken Wives). He officially adopted Agnon as his name in 1924. *Agunot* is about separation: between lover and beloved; between man and his soul; between the Land of Israel and the Diaspora; and between religion and secular life. He felt such separations deeply and chose a name which reflected the paradoxes which were so important a source of literary inspiration for him.

Agnon was attracted to Germany in 1913 where the opportunity to associate with Zionist officials and Jewish scholars, read German and French literature, and increase his knowledge of Judaica. He also began collecting rare Hebrew books. Soon he was receiving financial support, first from the publisher, Abraham Yosef Stybel, and then from a wealthy businessman, Salman Schocken, who supported him and published his writings. He lived comfortably, and wrote profusely. Agnon joined a circle of Hebrew writers in Hamburg, and became well known to German Jewry after his stories began to be translated into German.

This lustrous period ended in 1924, when fire swept his home and many books and manuscripts were destroyed, including *The Bond of Life* whose imminent publication had already been announced.

Shortly afterwards, he returned to Palestine. In the riot of 1929, his home in the Taipiyyot section of Jerusalem was plundered and burnt ruining many books and rare manuscripts dealing with the history of Jewish settlement in Palestine. In one of his novels, *A Guest for the Night*, he reflected on the symbolic overtones of these two fires, comparing them to the two destructions of the Temple, and viewing his sojourn in Germany as a symbol of Jewish exile. He had retained his bond to Jewish tradition and that bond lived on in his writing.

He saw himself as the heir of the holy scribes. He believed modern Hebrew literature was a substitute for the sacred texts. But as a modern writer who could no longer participate in Jewish ritual, he had to re-express his link with the tradition through secular fables which only hinted at the traditions he had forsaken. His early works, usually set in Poland, were often positive characterizations of the lives of the pious. His later work, however, reflects a complicated negative relationship to the world, which is shaped by contradictory sources of inspiration: his home town versus Israel, and Jewish tradition versus Western culture and modern Hebrew literature. His heroes are torn between the old world to which they are bound and to the new which they admire. Often their stories end in catastrophe. His themes are decline of the old order, loss of innocence, ambivalence, and exile. His style is often surrealistic, introspective, and dreamlike. In *A Guest for the Night*, the narrator visits his home town in Galicia after a long absence and finds it desolate. Based on Agnon's own return to Buczacz in 1930, the novel paints a grotesque picture of a city with shattered inhabitants and empty synagogues, and reflects the spiritual desolation of the Jewish world.

During his lifetime he wrote four long novels, *The Bridal Canopy*, *A Guest for the Night*, *The Day before Yesterday*, and *Shirah* and well over two hundred stories. Agnon received many awards, including the Israel Prize in 1954 and 1958. The crowning honor was the Nobel Prize for Literature, awarded him in 1966 which was the first such honor presented to a Hebrew writer.

Shmuel Yossef Agnon died in Israel in 1970.

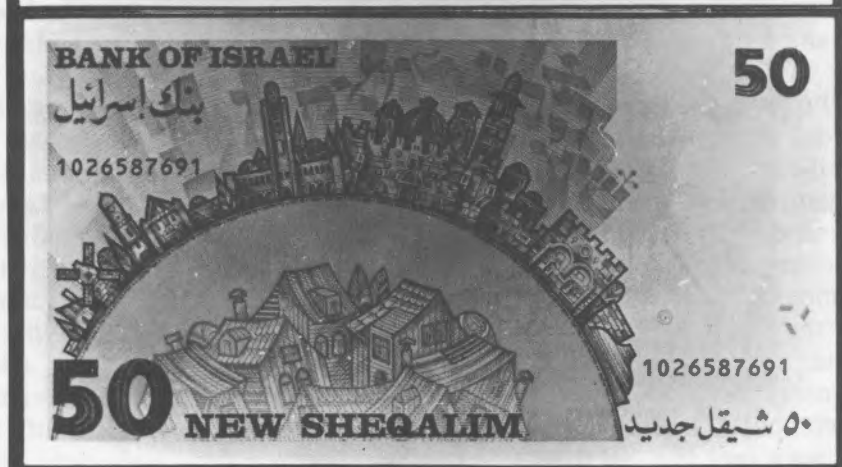
On September 4th, 1985, the new sheqel, equal to 1,000 old sheqalim became the currency of Israel. The dropping of three zeros from the old sheqel denominations was intended to simplify money calculations. The series of banknotes included a new denomination - NIS 50.- bearing the portrait of Shmuel Yossef Agnon.

The face of the note contains a portrait of S.Y. Agnon with the denomination "Fifty New Sheqalim" and "Bank of Israel" printed in Hebrew.

The back of the note shows the skyline of Jerusalem, and of a view of a Jewish "shtetl" in Eastern Europe along with the titles of 18 books written by Agnon in microprint, with the denomination "Fifty New Sheqalim" and "Bank of Israel" printed in Arabic and English.



DESIGNER'S SKETCH OF THE AGNON PORTRAIT



Beethoven's Hair and a Danish Jew's Rescue

by Leslie Katz

Who could ever imagine that more than a century after Ludwig van Beethoven composed his greatest masterpieces, a snippet of his hair would help preserve a Jewish life during World War II? As strange as it may sound, that story took place 50 years ago, when a Jew in Nazi-occupied Denmark gave a framed bit of Beethoven's hair to the Dane who helped that Jew escape to safety in Sweden.

Now a group of Beethoven aficionados are searching for the grateful Jew's identity as they piece together the path traveled by the German composer's lock of hair.

"The concept of Beethoven, who was a great lover of liberty, being instrumental in helping to save a Jew's life is inspirational," said Ira Brilliant, founder of the Beethoven Center at San Jose State University in 1985 and now leading efforts to untangle the story of the strands.

The Jewish twist to that tale unfolded after Brilliant and Dr. Alfredo Guevara, an Arizona urologist and another Beethoven fan, together purchased the hair remnant for \$7,300 at a 1994 auction at Sotheby's in London.

They wanted to know the artifact's background, so Brilliant asked Sotheby's to forward a request for information to the consignor of the lock. A month later, Brilliant received a letter from Thomas Wassard Larsen, a man living in Denmark. Larsen's family owned the snippet for half a century.

Larsen told the story of his grandfather, Dr. Kay Alexander Fremming, who, during World War II, practiced medicine in Gilleleje, a Danish village separated from Sweden by only 10 miles of water. In the letter, he explained how Fremming, like several of the other doctors in Gilleleje, was involved in the underground movement to rescue Jews. One of those Jews gave him the strands, either as payment or as thanks. Fremming's family held onto the hair as a keepsake since the war but was forced to sell it for economic reasons, the letter said.

Who was the Jew who gave the valuable relic to Fremming, and how did he or she acquire it?

Brilliant said the individual may have been one of three sons of a German named Paul Hiller who died in 1934. Hiller's father, Ferdinand, was a noted 19th-century Jewish composer and conductor whose music teacher, Johann Hummel, also taught Beethoven. It is documented that shortly before Beethoven's death in 1827, Hummel took the German-born Ferdinand Hiller - then a teenager living in Vienna and one of Hummel's favorite pupils - to visit the ailing composer. Beethoven died March 27 and the next day Hiller visited the composer's deathbed. This time, he snipped a lock of the musician's hair.

That was done by other people too. It was a sort of custom then. Hiller kept the lock until 1883, two years before his own death, when he gave the hair as a birthday present to his son Paul, a journalist. From the time Paul Hiller died in 1934 until the hair resurfaced in Gilleleje in 1943, the lock's whereabouts are unknown.

Those nine years are of particular interest. As Ira Brilliant noted, "The Jewish angle to this saga was sort of a bonus when we bought the hair. We had no idea of its origin."

Since beginning to unlock the history of the hair a year ago, Brilliant, Guevara and a team from the Beethoven Center have been checking into German, Swedish and Danish sources in hopes of locating information on the Jew. "We are interested in tracking the whole story down so we can put it into the center," Brilliant said. "Hopefully, we'll have a complete story in 1996."

To date, the researchers have located the names and birthdates of Paul Hiller's sons and are now trying to determine where they lived in 1943. Should it emerge that one fled to Denmark to escape Hitler, it is 95 percent likely it was he who passed on the hair.

This bit of Beethoven is not the only such relic in existence. The Library of Congress houses 26 locks of the composer's hair, the University of Hartford in Connecticut possesses two, and several more belong to private collectors.

In 1970, the Lincoln Center for the Performing Arts, in New York City, commissioned a Beethoven Bicentennial Commemorative Medal. Ludwig van Beethoven was a German composer who brought the symphony and certain other instrumental musical forms, to their highest point of perfection. The tragedy of Beethoven's life was that he lost his own hearing. In fact, much of the music he composed he could not hear.

The medal was struck by the Franklin Mint.



The Blue Rug by Leo Heiman

This is the strange story of the blue rug that was among the seven huge oriental carpets spread out on the moist sand of Megiddo Hill in northern Israel, where Pope Paul VI met Israel President Schneour Zalman Shazar and Prime Minister Levi Eshkol in 1964. Six of the rugs had the traditional crimson background associated with the "red carpet" treatment for VIPs. The seventh which had an intricate gold and silver design on a pale blue background, was out of harmony with the others and out of place as well. It had to be pushed in sideways, between the fourth and fifth red carpets.

Hillel Dar, one of the officials in charge of the Megiddo reception arrangements, revealed that the pale blue carpet was brought to him by Mrs. Sarah Cohen of Haifa, who begged him to spread it out on the ground for the pontiff to step upon. At first Dar refused. When Mrs. Cohen persisted, he decided she was a crackpot and had his hand on the phone to call the police when she told him a story that persuaded him to place the blue rug among the six red ones.

When Mrs. Cohen, her husband and two children fled from Austria in 1938 after the Nazis occupied the country, only Fascist Italy, then still resisting Nazi policies of brutal anti-Semitism, was willing to grant them temporary residence permits. In a small village of northern Italy, the Cohens waited for the certificates that would enable them to immigrate to Palestine.

Mr. Cohen, a professional photographer, eked out a living of sorts by taking pictures of peasant weddings and religious ceremonies. Trapped by the outbreak of World War II, the Cohens no longer had any hope of getting their certificates to Palestine.

In 1941 the Nazis asked their Italian allies to deport to the Third Reich all refugees from Austria, Germany, Czechoslovakia, and Yugoslavia. For the Cohens, as for other Jews, this meant death in the concentration camps. The local police chief let the Cohens overstay their temporary residence permit by five months, but ultimately, under German pressure, he was ordered to hand the refugees over to the Nazis at the border.

Mrs. Cohen took her children to the village priest, Father Anselmo, saying that she and her husband had decided on suicide rather than going back to Nazi-controlled Austria. She begged the priest to care for the children and to send them on to their people in Palestine after the war. The priest heard her out and then went to see the police chief and told the startled official he would excommunicate him if he handed the Cohens over to the Germans. The police chief said he didn't like to do it, but what choice did he have.

"Lend me your official car," Father Anselmo said. The Swiss border was only forty miles away. Father Anselmo put Mr. Cohen and one of the children in the car trunk. Mrs. Cohen and the other child were

told to lay on the floor, behind the front seat. The priest then covered them with a threadbare blue carpet from his church, placed some vestments and candlesticks on the back seat, and drove to the Swiss frontier. Parking the car near the barrier separating Italy from Switzerland, the priest told the border commander that he and his men should line up for confession. While the officer and a few sergeants improvised a confessional booth, Father Anselmo engaged the sentry at the barrier in conversation and gradually led him away from the car. He had at the same time opened the trunk and the right-hand door that faced the border. Tapping three times on the hood while the sentry's back was turned, the priest signaled the Cohens who had time to dart across into Switzerland and freedom.

"We owe our lives to Father Anselmo," Mrs. Cohen explained to Dar. "We heard a younger priest had taken over from Father Anselmo, who was getting old. We remembered the worn blue carpet with which he had covered us and decided to buy a new one for his church."

"It took months to find a carpet, like the one that had shielded us twenty-three years ago. We had it embroidered with a quotation from the Bible - *Blessed Be The Righteous Ones* - in Latin and Hebrew."

"When we heard that the Pope was coming to Israel, we decided to spread the carpet beneath his feet and then send it to Father Anselmo as an expression of our gratitude." Acting on his own authority, Dar decided to include Mrs. Cohen's blue carpet among the six official red rugs. His Holiness walked over it twice, once on the way to the battery of microphones and again on the way back to his car. That same day the blue carpet was rolled up in a triple cardboard container, sealed by Haifa customs-control officials and sent by registered parcel post to Father Anselmo's church in the village of Laterma, Italy.

The illustrated 59mm Silver medal engraved by Paul Vince, is one of several medals that commemorates the visit of Pope Paul VI to the Holyland in 1964



Strange Encounters of the Brass Kind

by Peter S. Horvitz

One is sometimes caught unaware by seeing a very familiar object, a coin, for instance, in an unfamiliar color or form. As one travels across the United States, and stops at souvenir shops, one sees large plastic Indian head pennies or paperweight-heavy, buffalo nickels. These items are obviously not government issues, still they use the familiar design. Or perhaps, while browsing a coins dealer's miscellaneous book, one finds an old forgery, a lead quarter.

Israel has also produced such objects. Like their American counterparts, they have the ability to startle by their combination of the very familiar design with a strange format. It is particularly startling to see a familiar coin in a strikingly different color.

One such item in my collection is a 100 mils coin dated 1940. It is the correct size, but it is of brass. This piece is not an off-metal strike, this is clear enough from the poor quality of the workmanship. There is a lack of sharpness in the details, particularly in the dentils around the design and the milling. The piece is probably cast and is certainly a contemporary forgery. But how did the forger hope to pass a silver coin of brass color? Obviously the coin originally had a silver wash, which has now worn off. The result, however, is quite impressive, a coin that should be silver, in the color of gold.



Another oddity is a belt buckle with the design of the reverse of a 1976 Israel one lira coin (KM# 47.1). The small copper-nickel coin, with fairly low relief has been reproduced as a 62 millimeter, antiqued-brass, circular buckle with deep relief. The original obverse is gone and the back of the buckle consists of the hardware of the object and the infused words HANDMADE IN ISRAEL/SOLID BRASS/BUCKLER LTD./H38. Here the very mundane coin design, one of the least impressive of the Israeli series, has been turned into a monumental object, familiar and yet strange. I'm not sure why the belt buckle company decided to use this particular coin for their design, but the result justifies their decision.

The ALEPH BETH Page

...Dedicated to the Beginner

by *Edward Janis*



Q. In her catalog, Haffner places the 25 mils pieces of 1948-1949 as part of the 'Pruta Series.' I disagree. Do you agree with her or me?

P.H., Norfolk, Va

A. The purpose of a classification of a series by the recognized authority of a given numismatic segment is to assist all collectors, beginners and advance students alike, to have a common exact understanding of a given coin. I do not have to give you a long drawn-out description including mints, weight, edge design, metal.

The numismatic fraternity itself picks its authority in each of its broad fields. In Jewish numismatics, for example, we choose Meshorer for Persian Period, Hasmonaeans, and the Herod family; Mildenberg for Bar Kochba; Rosenberger for the City Coins of Ancient Israel. The foregoing, including Haffner, are only six pieces of the pie that we call Jewish Numismatics. In his "Guide to Biblical Coins", David Hendin covers ten classifications. Naturally, as this well organized guide covers over 800 years of ancient coinage, it cannot possibly list all obverse and reverse die combinations but the illustrated type coin will show a single reference to the authority on this coin.

Example: On pg. 92, coin listed and known as H. 119 is illustrated and described as a coin, a shekel of the First Revolt, being struck in silver and having a chalice on the obverse and three fruits, perhaps pomegranates on the reverse. The reference is to AJC II, 259, 3. The AJC is for "Ancient Jewish Coins" written by Yaakov Meshorer. We look at page 259 in Vol. 2 and note that there exists four different coins of the shekel of the year one and each differs from the others by having a border of dots; or by having a larger chalice; or coin smaller letters, or by having the obverse of one coin and the reverse of another.

Here is an extreme example which probably never happen but is used for illustrating a point. You see 2 envelopes each containing a 100 pruta coin with the Hebrew date 5714 which you know is 1954 because it ends with a dalad. One envelope has P-22 on its upper left corner and the other has P-23. You remember that the P-23 is the Utrecht die with narrow zeros and a smaller wreath not touching the rim beading and worth \$750 in B.U., versus the \$7.50 for the Berne die. So you start negotiating for both coins with the dealer who knows exactly what he has.

Does it really matter whether Haffner put the 25 mils together with the prutot? If everybody uses the same classification, what difference does it make?

G r o s s - R o s e n by Edward Schuman

If one were to glance through a residential telephone book of any city with a fair sized Jewish population, dozens of listings with the names Gross and Rosen would be found. But put these names side by side, separated by a hyphen, and you have a different story.

Gross-Rosen was the name of a concentration camp established by the Nazis during the summer of 1940 as a satellite camp of the Sachsenhausen concentration camp. It was located in Lower Silesia in the vicinity of the granite quarry of Gross-Rosen. It became an independent camp on May 1st, 1941, and remained in operation until mid-February of 1945.

In the beginning, the camp prisoners were put to work in the quarry and in the construction of the camp which was speeded up in the summer of 1943. The number of prisoners grew steadily from a total of 1,487 in 1941, to 6,780 in 1942, 15,400 in 1943, 90,314 in 1944 and 97,414 on the eve of the camp's liquidation. It is probable that many of the camp inmates were counted twice in this census.

In its final stage, Gross-Rosen had a prison population of 78,000, consisting of 52,000 men and 26,000 women. This represented 11% of the total prisoners in the Nazi concentration camps. A total of 125,000 prisoners of many different nationalities passed through this camp. The number of prisoners who perished in the camp, and in the evacuation transports, is estimated at 40,000.

Jews represented the largest group among the victims of Gross-Rosen. Their proportion in the camp population was considerable, especially in late 1943 and early 1944. The assignment of Jews to the camp and their use as manpower for the Nazi German war economy resulted from a reorganization of the SS methods for exploiting Jews, and the evacuation of the Plaszow camp and of Auschwitz -Birkenau.

The living and working conditions of the Jewish prisoners were extraordinarily harsh and inhumane. In addition to the backbreaking work in the quarry, and the construction of the camp, they were exploited for special assignments during what was supposed to be their hours of rest. They were denied medical attention and before long their state of health had deteriorated and they were completely exhausted. The mortality rate was high, and many others became victims of an euthanasia selection. Prisoners classified as "disabled" were sent to Dachau.

For a period of twelve months, Gross-Rosen was *Judenfrei*, free of Jews, in an operation designed to remove Jews from camps within the Reich. However, in October, 1943, the influx of prisoners into Gross-Rosen was renewed, this time in much larger numbers and transports. The first group of 600 was put to work in Krupp factories. Another group of 600 was put at the disposal of I.G.Farben, to work in nearby factories where poison gas was to be produced.

Additional group of Jews came in March, 1944 and extra satellite camps were put up to accommodate them. Most of the Jewish prisoners were from Poland and Hungary, but others were from Belgium, France, Greece, Yugoslavia, Slovakia and Italy. The Jewish prisoners of Gross-Rosen were distributed among fifty satellite camps, designated as *Arbeitslager* or labor camps.

Among these camps were twelve in the Sudetic Mountains that comprised the *Arbeitslager Riese*, the giant labor complex for men. These camps were a manpower reserve for the construction of Hitler's subterranean home. They held 13,000 Jews, mostly from Hungary. The hard labor combined with poor living conditions and total lack of hygiene caused an extremely high mortality rate. Extant records reveal that at least 3,068 prisoners died there.

The women, who were distributed to over forty satellite camps, came mostly from Poland and Hungary. They arrived in late 1944 when Plaszow, Auschwitz-Birkenau and the Lodz ghetto were evacuated, and they also came from Hungary in transports.

The *Frauenarbeitslager* (women's camp) contained from 6000 to 7000 women. The prisoners in thirteen of these camps were employed in textile factories; in a different camp, in the aircraft industry, and in another in an armaments factory. The regime in the women's camps was less harsh for only 58 had died out of nearly 5000 prisoners. More women's camps were established in 1945. Tens of thousands of women were concentrated in these camps who worked in armaments, textile, radio and aircraft industries.

Before 1944, there were no large scale transfers of Jewish inmates from Gross-Rosen to other concentration camps other than the selections of the disabled. There were transfers to the Gross-Rosen satellite camps in order to meet current requirements of the war economy, and at a later stage as part of the general liquidation of the Gross-Rosen camp.

During the first stage of the camp closings, in the last ten days of January, 1945, the satellite camps on the eastern bank of the Oder river were liquidated. The men's satellite camps were moved to the main camp.

The prisoners in the women's camps, for the most part, were transferred to concentration camps deep within the Reich. They were evacuated by foot, in what came to be known as Death Marches, in the cold of winter and without food. Many prisoners perished on those marches, but an accurate estimate can not be made of their number. The ultimate fate of some columns of women prisoners remains unknown.

The main camp at Gross-Rosen was evacuated in early February 1945 and the remaining satellite camps there after. The transfer was by rail, but the condition of the trains, which normally carried coal, and the lack of food, caused the death of many in a few days of transfer.

The number of Jewish prisoners in the Gross-Rosen complex that did not survive is unknown. About half of the prisoners in the satellite camps were left behind in the evacuation. Twenty of the woman satellite camps were liberated by the Soviet troops on May 8 & 9, 1945 with about 9000 survivors. Even from the incomplete data, it is evident that a large proportion of these prisoners lived to see the Nazi regimes downfall.

When these camps were liberated, Jewish committees were formed within them and took the prisoners under their care, especially the many who were sick. They obtained food and clothing and assisted in the repatriation of many back to their countries of origin.

Much of the information for this article was supplied by the Holocaust Research Center & Archives, Queensborough Community College of the City of New York. There have been several Holocaust money books published, but very little has been published in the numismatic journals about Gross-Rosen.

A number of concentration camps within the German Reich issued *Pramienschein* notes. These scrip notes were authorized by the "Service Regulations for Granting of Favors to Inmates". The notes were to be used for canteen purchases, cigarette purchases etc. and were given as rewards for industriousness, carefulness, good behavior, or special work achievements. We know this fact because Nazi official documents authorizing the regulations for *Pramienschein* scrip survived the war.

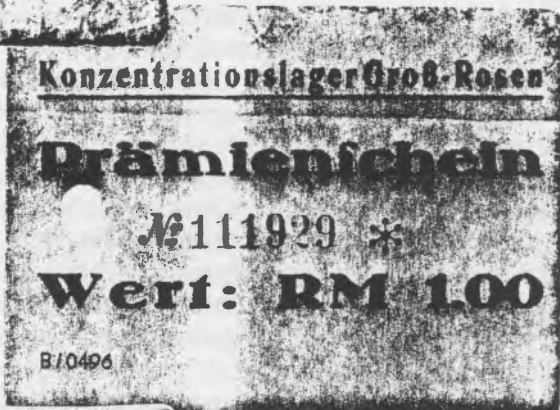
The illustrated five notes of Gross-Rosen are in the collection of A.I.N.A. member Charlton E. Meyer, Jr., who has graciously supplied the photocopies used as illustrations. Lance K Campbell, also an A.I.N.A. member, has written the definitive work "Prisoner of War and Concentration Camp Money of the 20th Century." He lists only two Gross-Rosen notes in his first edition, a 0.5 Mark and a 1 mark. The scrip note with *Pramienschein* printed in a cursive type is a recent discovery and has heretofore never been published.



Color: Soft Red



Color: Dusty Rose



Color: Red



Color: Yellow



Color: Blue-Gray

Next Year in Jerusalem from THE JEWS OF SILENCE by Elie Weisel

When czarist tyranny was overthrown in 1917, the Jews of Russia, who had suffered so long, looked forward to better times. The Communist successors to the Romanovs, however, continued to hamper the practice of Judaism and to fan the flames of anti-Semitism. Although there was little physical persecution of Russia's 3,000,000 Jews--the second largest Jewish community in the world--the USSR did all it could to deter Jews from learning about their heritage and practicing their faith.

The godless regime reviles religion as superstition, used secret police to undermine synagogue activity and deliberately drove a wedge between the old and the young. The shortage of prayer books and other religious objects and the difficulty of obtaining matzos for Passover also testify to the Kremlin's hostile attitudes.

Unlike other faiths in the USSR, which were permitted to maintain seminaries and to keep in touch with coreligionists in other countries, Judaism had no place to train rabbis and Jews were not allowed contact with Jewish organizations elsewhere. Thus, Russian Jewry faced extinction.

Nonetheless, many Jews of all ages still identified openly with Jewish religious life. Deprived of news about the modern State of Israel, they obtained inspiration and hope from the ancient messianic vision of Zion reborn, where they dreamed of some day finding their own salvation. Elie Wiesel, the sensitive Jewish writer who survived the Nazi holocaust, revealed the longing of many Russian Jews in this description of his 1964 visit to the Choral Synagogue in Moscow on Yom Kippur.

"If there is one place in the world where the State of Israel is regarded not as a territorial unit operating according to its own laws and within its own borders, but as a distant dream filling the veins of reality with sacred blood, that place is the Soviet Union. It is only the Jews of Russia who have yet to be infected with cynicism toward the Jewish state, who still identify the earthly Jerusalem with its heavenly counterpart, the eternal city that embraces a Temple of Fire.

Isolated behind walls of fear and silence, the Jews of Russia know nothing of the secular affairs of Israel... For them the Jewish state is wrapped in a prayer shawl of purest blue. Its citizens are all righteous men and heroes; otherwise, they would not be living there.

It happened on Yom Kippur in the Great Synagogue of Moscow. Outside it was already dark. The last prayer was almost over. Old men wept as the gates of heaven began to close; the Book of Judgment was being sealed--who shall live and who shall die, who shall be set free and who shall be afflicted. Their tears were a last effort to rend the skies and avert some terrible decree.

The hall was tense and crowded; the worshipers perspired heavily, suffocating from the heat and the effects of their day-long fast. No one complained. Outside, a large crowd was trying to push its way in. There was no room, but somehow they would manage. If there were places for two thousand, there would be places for three.

An air of expectancy swept over the congregation. Something was about to happen. They seemed nervous, serious, as if preparing for a dire and momentous act, a collective act that would be remembered.

The cantor finished the last prayer for forgiveness. He quickened his pace, as if rushing toward some critical event. "Our Father our King, seal us in the Book of Life. Our Father our King, do it for the sake of the little children." Kaddish, the memorial prayer. Another minute. They counted the seconds. The cantor proclaimed "Adonai hu ha-Elohim, God is the Lord!" seven times, with the congregation responding after him. The old sexton brought the shofar (ram's horn blown on the High Holy Days). Tekiah, the call for a prolonged blast on the shofar. The congregation held its breath. And then it happened. As if in response to a mysterious command from an unknown source, three thousand Jews turned as one body toward the visitors' section, stood up straight and tall, facing the representatives of Israel, looking directly into their eyes, as if trying to read in them their past and their future, the secret of their existence. Then in the awful mounting silence they suddenly burst into a wild spontaneous cry which seemed to issue from a single throat, a single heart: "Next year in Jerusalem! Next year in Jerusalem! Next year in Jerusalem!"

The dramatic intensity of this moment immediately brought to my mind similar occurrences in the Middle Ages when, with a single nod of the head, with a single declaration of faith, Jews sanctified the Name and died. No one had forced them: of their own free will they had repeated an ancient promise. "We shall do and we shall listen." Instinctively, without preparation or prior instruction, they had slipped back hundreds of years. Their silence, like their cry, is to be understood not as a prayer, but as an oath of fidelity."

The Magnes Museum's Elie Weisel "Never Shall I Forget" Commemorative Medal illustrates this article.



The Legendary George Burns

By Tom Tugend

George Burns, hailed by President Clinton as "one of the great entertainers of all time," died March 9th at his Beverly Hills home. He died 100 years and 49 days after seeing the light of day as Nathan Birnbaum on Manhattan's Lower East Side.

His amazing career as actor, singer, dancer and author started at 7, when he sang for pennies on street corners and in saloons. In the next 93 years, he performed in just about every medium--from radio to movies to television. His early years in vaudeville, during which he changed his names, acts and partners constantly, gave little promise of his future success. But his fortune turned in 1923, when he teamed up with Gracie Allen, a 17-year-old Irish American actress.

Their act, in which Burns played the straight man to the daffy Gracie, was an instant success. Gracie, who married Burns three years into their professional partnership, retired in 1958. His career took another astonishing upturn when at age 80 he won an Oscar as best supporting actor for his role as an old-time vaudevillian in "The Sunshine Boys." "Oh, God!" was his next film, in which he played the title role. He played God in two sequels as well. "I played God three times," he said at the time, "and without makeup."

In the 1980s, he continued his nightclub stints and television appearances. He attributed his longevity to his regular diet of martinis, the big cigars that were his lifelong trademark and pretty girls. Burns ignored medical advice to change his lifestyle and dedicated one of his four books to the widows of his last six doctors. However, after he slipped and fell in a shower in July 1994, he became increasingly frail.

Burns was the ninth of 12 children of a Polish-born immigrant who was a part-time cantor and kosher food inspector. "I came from an extremely devout Jewish family," Burns told a reporter some years ago. "My father had a beard that went from the third floor to the street." As for his own beliefs, Burns said, "I'm not what you call a religious man" but he contributed millions of dollars to the Cedars-Sinai Medical Center for a research institute; and to the Ben-Gurion University in Israel.

His easy smile, large bow tie and cigar are highlighted on the obverse of a medal issued for his 100th birthday. The reverse cites some of his accomplishments. The one oz. silver medal is available for \$39.50 postpaid from Numismatic Associates, 5189 Jeffdale Av. Woodland Hills, Ca. 91364. Please mention AINA as we earn a small commission on our member orders.





CLUB BULLETIN

DONNA J. SIMS N.L.G.

Editor

P.O. BOX 442 HERMOSA BEACH, CA.
90254-0442

Volume XVII No. 3 May-June 1996



INS OF LONG ISLAND - Exhibit topics at the January meeting were: *British Mandate, Judea Capta, my other hobby and new acquisitions.* Due to the annual holiday party having to be cancelled in December due to bad weather conditions, the award committee made its presentations to deserving members at the January meeting. Exhibit topics at the February meeting were: *Jewish American athletes, Masada, Ceasaria and new acquisitions.*

ISRAEL COIN CLUB OF LOS ANGELES - The February meeting was chaired by Ben Abelson. It was announced that member Sally Marx had been the lucky recipient of the Richard P. Goodson Memorial Award at the Numismatic Association of Southern California at its award banquet the end of January. This award is the highest honor presented for individual achievement in the service to NASC. Congratulations Sally.

INS OF LOS ANGELES - Straying from its usual educational format for programs, January saw "Other Hobbies Night" which turned out to be highly successful with nearly a dozen exhibitors ranging from home brewing to breeding of finches to everything in between. World renown sculptor and medalist, member Alex Shagin, was the featured speaker at the February meeting. His subject was "Jewish Subjects on Medallie Art." Congratulations are extended to INSLA for its being a co-winner of the President's Trophy presented to them at NASC's recent awards' banquet for the best NASC member club newsletter for 1995. INSLA tied for first place with the Los Angeles Coin Club. Other members honored were: Jerry and Mary Vahalom and Sally Marx, installed as incoming officers, as president, recording secretary and as member of the board, respectively. Other members honored were Murray

Singer who won second place in the Karl M. Brainard Memorial Literary Award and Dillon Frost who was presented the George Bennett Memorial Award. Both of these awards are presented to individuals for articles they had written and were published in the NASC Quarterly. Kudos everyone.

INS OF MICHIGAN - A video entitled "For the Living" was shown at the January meeting. This video tells the story of the U. S. Holocaust Museum in Washington, D. C., the latest "in" place according to newspaper and magazine articles. The video, obtained by Phil Charns, tells the history of the making of the museum and its features in addition to making ones own visit there much more meaningful.

INS OF NEW YORK - Exhibit topics at the January meeting were: my most beautiful coin of Israel, other coin cities of Israel, 1968 50 lirot, 1973 Babylonian Lamp, International Press - UJA and recent acquisitions. At the February meeting the exhibit topics were: varieties of prutot series, Ptolomaic coins of Palestinian area, 1968 4 lirot, Damascas Lamp - 1974, Hebrew Union College - Chess Olympics and Tu B'Shevat, Shabbat Shekalim and Rosh Hodesh Adar.

WESTCHESTER ISRAEL NUMISMATIC SOCIETY - The last years of the Roman Empire and the early years of the Byzantine Empire was the study feature at the January meeting. These were the years from approximately 250 C.E. to 650 C.E. The study time frame at the February meeting was rather large: the years approximately 650 C. E. to 1800 C.E., the beginning of the modern era. During this time, there were many diverse items and issues that could be considered part of Jewish numismatics. Among these would be the Arabic coinage of the Holy Land, Crusader coinage, European coins minted by Jewish moneymakers, false shekels, amulets, and medals of Jewish subjects or related to Jewish topics.

COMMENTS FROM DJS: Due to my third relapse of the flu, (this time the virus settled long and hard in the muscles and I am still recovering), I was unable to attend the local club's meetings. Remember that it is not too early to think about joining the AINA tour to Israel in November - celebrating Jerusalem's 3000th. Be well, be happy . . . 

*Please use this form to sponsor a new member for
A.I.N.A. You can cut this page along the dotted line
and not cause any damage to the book.*

Subscribe to the SHEKEL Join A.I.N.A. Now!



*Receive our
Bi-Monthly
Magazine by
Mail*

THE SHEKEL
is the scholarly publication of the Association provided to all members. It strives to be informative, educational and entertaining by providing illustrated articles along with news of new issues, ancient and contemporary coinage in Holy Land, Jewish history and news of AINA events around the world. The SHEKEL represents the most expansive body of published knowledge on Israel numismatics in the world.

Build Your Coin & Medal Collection By Mail

AINA members are first to get new issues of Israel's coins and medals at official government prices — delivered to you in the U.S. As an AINA member you will be regularly advised of other valuable numismatic items including coins, books, medals, and special commemorative issues which are regularly made available to AINA members.

Free Medal Each Year With Your Renewed Membership Annual Convention(s)

Participation at A.N.A. Annual Convention

The Association has affiliated clubs in most large cities of the U.S., and serves individual members through a variety of mail services plus an annual AINA convention, seminars at many other major numismatic events and study tours of Israel. If you seek to benefit from the knowledge and lore of Israel's numismatics, you are invited to join.

AMERICAN ISRAEL NUMISMATIC ASSOCIATION

The best buy in numismatics today is a membership in AINA. Fill out the attached application blank.

APPLICATION FOR MEMBERSHIP

The American Israel Numismatic Association
12555 Biscayne Blvd. #733
North Miami, Fla. 33181

Check one: ☐ Regular ☐ Life

Present or former #, if any _____

Mr.
Mrs.
Miss
Club

Name (Please Print)

Street

City State Zip Code

SPONSORED
BY

Edward Schuman

*I hereby apply for membership in the
American Israel Numismatic Association.*

*Regular Membership
U.S. & Canada
Annual Dues \$15.00
Life Membership \$200.00
Foreign Membership \$22.00
all payments in U.S. Funds*

I herewith make application for membership in the American Israel Numismatic Association, subject to the By-laws of said Association.

Signature of Applicant, Date

*Please use this form to sponsor a new member for
A.I.N.A. You can cut this page along the dotted line
and not cause any damage to the book.*



Two Millennia Port of Caesarea Coin



A NEW SERIES FEATURING ANCIENT PORTS IN THE MEDITERRANEAN REGION

First to be issued marking the 2,000th Anniversary of the Roman Port, the most modern port of its time. Featured on the obverse is a ship which was struck on a coin in the time of Herod, in the year 10 B.C.E.

Available in	mintage
GOLD /.917, 22K Proof	1700
SILVER /.925 Proof, 38.7mm	5000
SILVER / .925 Specimen BU	5000

To order, or for more information, contact:
AINA NEW ISSUE SERVICE: 800-562-6467

or



ISRAEL GOVERNMENT COINS AND MEDALS CORPORATION LTD.
5 Ahad Ha'am Street, P.O.B. 2270, Jerusalem 91022, Israel.

Tel: 972-2-600147/8 Fax: 972-2-612298

Public Auction...

The best way to sell a collection of rare coins. And Stack's is the best auctioneer for selling rare coins.

- STACK'S has successfully conducted Auction Sales for over 50 years.
- STACK'S has the most active mailing list of rare coin buyers. In fact, thousands of prospective buyers receive catalogues for each sale.
- STACK'S catalogues have set a standard of quality and presentation unexcelled by any other auctioneer.
- STACK'S conducts its Public Auction Sales in New York City—"The Coin Capital of the World."
- STACK'S offers you at least eight different sales dates throughout each year.
- STACK'S offers you the most active auction program in America.

If you are thinking of selling... think of Stack's.

Contact: Harvey Stack or Lawrence Stack



123 West 57th Street, New York, N.Y. 10019
(212) 582-2580

America's Oldest and Largest Rare Coin Dealer

A.I.N.A. & SHEKEL BENEFACTOR